



## Commenting on a work of art

### Works of art and artistic styles

**Works of art** are human creations intended to be a thing of beauty. They reflect the historical context in which they arise and employ a series of artistic rules or codes which it is necessary to know in order to correctly interpret the image.

However, concepts of beauty and artistic codes have varied greatly over the course of time. Therefore, the artistic forms of architecture, sculpture and painting have developed a range of **artistic styles (A)**, such as prehistoric, Mesopotamian, which you now know, or Egyptian, which we have studied in this unit.

### Interpreting and commenting on works of art

#### • Step 1. Identification

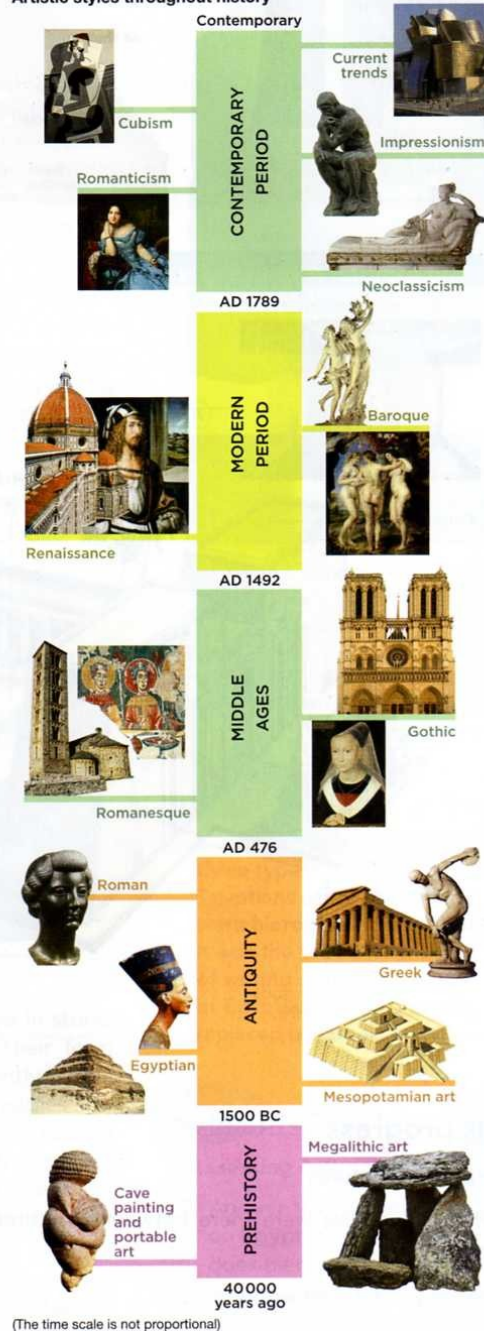
This consists of a brief description of each of the artistic elements that make up the work:

- **Name** of the work.
- **Type**: architecture, sculpture and painting.
- **Artist or architect and school**, if known.
- **Chronology** (approximate).
- **Material and technique** or procedure used by the artist. For example: tempera, oil, etc.
- **Artistic style** or historical-artistic period: Egyptian, Greek, Roman, Renaissance, etc.
- **Current location**: museum, building, city.

#### • Step 2. Formal and stylistic analysis

- **Purpose**: religious, civil, military, etc.
- **Subject**: mythological, religious, etc. (in the case of sculpture and painting).
- **Composition**: it applies to sculpture and painting. It is more complicated to discuss in regard to architecture.
- **Historical-artistic context**: explanation of the general characteristics of architecture, sculpture or painting of the artistic period: Egyptian, Greek, Roman, Renaissance, etc.
- **Other significant works** from the artistic period or by the artist depending on the case.

#### Artistic styles throughout history





## Let's write a commentary on an Egyptian sculpture

### • Step 1. Identification

This work is entitled Hesy-Ra **A**. It is a sculpture by an unknown artist produced between 2669 and 2589 BC. It is made of wood, using a bas-relief technique. It is an example of Egyptian art and is today found in Cairo's Egyptian Museum.

### • Step 2. Formal and stylistic analysis

- The **function** of the relief is religious. It was produced for the tomb of the chief of the scribes of Pharaoh Djoser, who belonged to the third dynasty.
- The **subject** is a civil one. It was intended to commemorate the profession and role of the buried man, who is shown with a scribe's tools and the baton carried by those in authority.
- The **composition** and representation of the figure are typical of ancient Egyptian art, and a number of artistic features or codes are clearly defined. These include:

a) The length of the human body was 18 fists: 2 for the head, 10 from the shoulders to the knees, and 6 for the legs and feet.

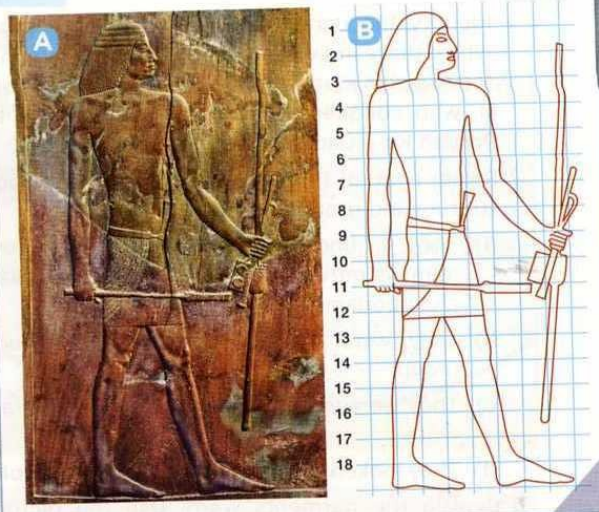
b) The eye and torso are represented as seen from the front, while the bodily extremities are shown in profile.

c) The shoulders and hips are represented in a straight line.

- **Historical context.** Amongst the Egyptian sculptures that have been preserved, there are a number of statues and reliefs that represent the figures of pharaohs and gods. They are shown in a solemn manner, in a walking posture and in a rigid (hieratic) form with the arms depicted as if held tightly to the body. As a rule, the figures look straight ahead. Only individuals of a lower social status were represented in more natural poses.

We know about the artistic codes that were applied to the reliefs and painting because in many tombs figures covered by a grid **B** have been found: this grid was used to measure their proportions.

- **Other works from the period** are the seated statue of Chephren (Khafre Enthroned), the triad of Mykerinos and the bust of Nefertiti.



### Put into practice

- 1 Analyse and comment on the work below. Follow the steps that have been explained.



Triad of Mykerinos. Slate (2532-2504 BC). Egyptian Museum, Cairo.

- 2 Some museums have apps and multimedia guides for iPad, iPhone and Android. Download one and check their commentaries on works of art.





### Creating and writing commentaries on historical maps

#### What is a historical map?

A historical map is a **representation of past events** showing the physical space where they occurred. They are used to show the events in the geographical context in which they took place.

As with any map, they use symbols and labels, which are explained in the map's legend.

#### How to make a historical map

- **Decide** on the size of map and the type of surface on which it will be depicted: paper, card, etc.
- **Select** the main events to be represented.
- **Draw**, or trace from an atlas, a basic geographical map of the region which includes the main geographical features: rivers, mountains, transport routes, etc.
- **Represent** the historical information on the map: historical events, battles, treaties, cities, frontiers, etc. Use clearly identifiable symbols (dots, circles, stars, lines, arrows) and distinguish between them by using different colours, shapes and sizes. Label the names of countries, cities and villages; the dates of historical events that you want to highlight; movements; etc.
- **Create** an explanatory legend for the symbols and labels you have used.

#### How to write a commentary on a historical map

- **Analyse** and identify the general subject of the map. The historical subject (political, military, economic, social, demographic or cultural) represented has to be identified along with the location and date represented.
- **Describe** the elements shown on the map and the relationships between them. To do so, it is necessary to interpret the symbols used in the legend one by one.
- **Comment** on the map and explain the elements that are represented, the causes for the situation shown and their consequences. This will require you to use your own knowledge on the topic.

#### Let's comment on a historical map

##### • Observation

The map represents an historical event of a political nature: the principal peoples who inhabited the Mediterranean region from the 8th to the 6th century BC and the colonies founded by the Phoenicians and Greeks.

##### • Description

As the map's legend indicates, the principal peoples settled along the Mediterranean coast. They were Greeks, Phoenicians, Assyrians and Etruscans.

#### Practical advice

You can download the basic geographical map from the Internet.



You can find many examples on this website:

<http://d-maps.com/index.php?lang=en>.

You can also use your computer to make maps. To do so, it is best to use a simple image editing tool such as Paint or Draw.





### Commentary

The Phoenicians, who came from Phoenicia, along with the Greeks, founded colonies along the Mediterranean coast.

The main economic activity of the **Phoenicians** was trade. Over time, they transformed the places they visited on their trading journeys into factories and colonies that located in settlements along the coast or near to it.

Trade also became the **Greeks'** major economic activity from an early date, and, as a result, they discovered places with fertile land and sources of wealth.

- The **causes** of Greek colonisation were the major increase of their population in relation to the available resources, as well as the unequal distribution of land amongst the population.

In fact, the peasantry, who made up the majority of the population, lived in extreme poverty and fear of being enslaved for falling into debt. Therefore, the poleis' governments arranged for them to emigrate to other territories. The poleis thereby freed themselves of a discontented sector of the population.

The Greeks established their colonies along the coast of the Mediterranean and Black seas. The colonies were located close to the sea, in places that were advantageous for trade and that also had fertile land for the practice of agriculture.

The new cities were planned in imitation of the Greek ones. Their inhabitants continued to organise their cities as the Greeks did and also maintained other customs, such the Greek language and religion. They also maintained close ties with their metropolis, or city of origin, even though they were independent of it.

- There were a number of **consequences** that arose from colonisation. Greek influence extended across the Mediterranean, spreading the use of iron, money, writing, the alphabet and art.



### Put into practice

- 1 Create a historical map of the Greco-Persian wars.
- 2 Comment on the map in section 2 which shows the major conquests of Alexander the Great.
- 3 The latest technological advances enable us to create interactive historical maps. Look on this website to find out how the Greek colonies were organised.

[http://learningobjects.wesleyan.edu/greek\\_colonies/](http://learningobjects.wesleyan.edu/greek_colonies/)

What aspects would you improve and how would you do it?

#### Greeks and Phoenicians in the Mediterranean

- Orange: Greece and its area of influence
- Purple: Area of Phoenician influence
- Green: New Assyrian empire
- Yellow: Etruscan territory
- Red dot: Greek cities
- Blue dot: Phoenician cities





# 5

## Economy

### Aspects of daily life

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#### 5.1 What were Greek cities like?

Greek cities were located near to the sea. The original city centre, the acropolis or upper city, was located on high ground to provide it with better defence, and was surrounded by a wall. Over time, the population abandoned the acropolis and moved to nearby lower-lying land. The acropolis became a sacred place where temples to the gods were built. The lower city was used for housing and economic, political and social activities. Greek cities also had many public spaces and buildings:

- The **agora** was the main public space. It was an open-air square where a market would be held as well as political gatherings and social activities. Within the agora, **stoas**, or porticoes supported by columns, were used for meetings and trade.
- The main **public buildings** were the theatre, the odeon, used for musical performances, and also the stadium, for sports events.

#### 5.2 Life in an ancient Greek city

Citizens' activity was limited by the hours of daylight. Farmers would arrive from the countryside with their products, which were bought by itinerant salesmen. Slaves would also be sent out to collect water from the public fountains and bring it back to their owners' houses; and shops and workshops opened for business. Later on, male children would attend school accompanied by a pedagogue or domestic slave.

When the sun set, citizens returned to their homes and the wealthy would invite friends to dine with them. These dinners would end with a lengthy **symposium**, during which the guests talked, drank or played games until the early hours of the morning. However, women remained in their rooms and were not allowed to attend these events.

#### 5.3 Education in ancient Greece

Up until the age of seven, the education of boys and girls was undertaken by the women of each household.

- In **Athens**, there were no public schools and fathers sent their sons to study at the house of a private teacher from the age of seven to eighteen. The young men then undertook two years of military service, after which they were granted citizenship.

Their education included arts subjects, music and physical education: these were taught through a range of activities. Girls did not go to school, but future wealthy housewives did learn to read and write, and play the **zither**.

- In **Sparta**, boys were educated from the age of seven to twenty and this was funded by the State. They received a tough education, intended to make the children into strong soldiers. Girls did a lot of sports to make them into mothers of tough warriors.

#### Skills progress

##### Communicating information

- 1 Read the text, then answer the following questions:
  - a) What were the distinctive features of a Greek city?
  - b) Which buildings were found in the agora, and what were they used for?
- 2 This item of pottery represents a Greek school. What difference was there between Athenian and Spartan methods of education?



##### Writing coherent texts

- 3 Write ten lines explaining what daily life was like in a Greek city.

##### Understanding society

- 4 What differences are there between Greek education and the one you receive?

#### FOCUS on English

A **zither** refers to a stringed instrument that was widely used in ancient Greece. We have records of this type of instrument being used in different parts of the world, such as Asia and Europe, etc. Variations of this instrument are much appreciated nowadays and used to play folk music.



## Athens

## The agora by day



The custom of going **shopping** was widespread in ancient Greece. It became so common that any citizen who was not seen to go shopping on a regular basis was treated with mistrust. Lysias (458-380 BC), who as an orator of the time, said:

'For every one of you is in the habit of spending time in a shop, one in the perfume seller's, another at the barber's, a third at the shoemaker's, or wherever, and mostly in those shops which are closest to the agora.'

## Skills progress

## Working with pictures

- 5 Which public space is shown in the illustration above?
- 6 Name the activities that are being carried out by the range of people shown in the illustration of the agora.
- 7 Describe the theatre represented in the illustration below.

## Major celebrations



The **official festivities** of the poleis were religious celebrations. These began with offerings made to the relevant god and included games or athletic competitions, along with theatre plays.

The **theatre performances**, which could be attended by everyone except slaves, would at times last all day. Therefore, the public took their own food and drink. The front rows of the auditorium were reserved for the priests and city authorities; the poor, who were given the money to pay for their entry by the state, sat in the back rows.

During the performance, the mood in the auditorium was boisterous and the audience would whistle, applaud and stamp their feet, etc.



# 6 Religion and culture

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## 6.1 Gods, heroes and myths

The ancient Greeks were **polytheists**. Their **gods**, who dwelt on Mount Olympus, had the same features and feelings as humans. However, in contrast, they were immortal and had extraordinary powers.

The Greeks also believed in **heroes**, sons of gods and humans, who were considered to be demigods. Although they were mortals, they could perform prodigious deeds. One of the most famous demigods was Heracles (Hercules), who was renowned for his great strength.

The Greeks wrote **myths** or accounts of the deeds of their gods and heroes, which established Greek mythology.

## 6.2 Veneration of the gods

The Greeks worshipped their gods:

- At **home**, the head of the household officiated the ritual worship of the goddess of the home (Hestia) and of their ancestors.
- In **temples**, the priests and certain magistrates would officiate the ritual worship of the gods, which all the inhabitants of the polis would take part in. The rites involved animal sacrifices and processions carrying the offerings that were made.
- Greeks from all the poleis would meet at **sanctuaries** to honour their gods. These celebrations combined theatre performances and sporting competitions.

The Olympic Games, which were held every four years at Olympia from 776 BC onwards, were the most famous sporting event. They lasted seven days and only men competed.

In addition to worshipping their gods, the Greeks would ask them to reveal information about the future by way of **oracles**. Priests and priestesses would answer on behalf of the gods. The most widely consulted oracle was Apollo, in Delphi.

## 6.3 Greek culture

The Greeks were the first people to try to explain the world around them using reason rather than religion. This is why they are considered to be the inventors of **rational thought**.

The development of this type of thought gave rise to important contributions firstly to **philosophy**, thanks to singular thinkers such as Socrates, Plato and Aristotle; and secondly, to the sciences, including mathematics (Pythagoras), physics (Archimedes), astronomy and geography (Eratosthenes) and medicine (Hippocrates).

The development of the **theatre** was also a contribution made by Greek society. The performances, during which the actors covered their faces with masks, were free and open to the public. The plays were either tragedies or comedies, these terms referring to whether their conclusion was sad or happy.

## Skills progress

### Understanding information

- 1 Give written answers to the following questions:
  - a) In what ways were Greek gods similar to and different from humans?
  - b) Why were heroes demigods?
- 2 Explain the different forms of religious worship used at home, in temples and in sanctuaries.
- 3 What is meant by the statement that the Greeks invented rational thought?

### Working with texts and pictures

- 4 Using the text and illustrations, answer the following questions:
  - a) Who was the principal god and who was he married to?
  - b) Who was the messenger god?
  - c) Which of Athena's symbols referred to war and wisdom?

### Doing projects

- 5 Find information about the labours of Hercules. With the information you have found, write a text to give as an oral presentation in class.

### Working with pictures

- 6 What mask would actors wear when performing a comedy? And a tragedy?





# The principal Olympian gods



Gods			Gods		
Name	Meaning	Attributes	Name	Meaning	Representation
Zeus	Supreme god of the gods (god of the divine realm and the Earth)	Lightning bolt, eagle and sceptre	Apollo	God of music and poetry	Lyre
Hera	Wife of Zeus and goddess of marriage and motherhood	Crow, peacock and pomegranate	Athena	Goddess of wisdom, justice and war	Spear and shield
Poseidon	God of the sea and water and of the oceans	Trident	Artemis	Goddess of hunting and animals	Bow and arrows
Hades	God of the underworld and the dead	Horn of plenty, the helmet of invisibility and the dog Cerberus who bars the path to any living person who tries to enter the realm of the dead	Ares	God of war	Shield and helmet
Hephaestus	God of fire and metals	Forge and hammer	Aphrodite	Goddess of love	Shell, as she was born from the sea
Hermes	Messenger god and god of travellers	Winged feet and cloak	Demeter	Goddess of plants and agriculture	Ear of wheat



# 7 Greek art. Architecture

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## 7.1 Characteristics of Greek architecture

The Greeks constructed their buildings on a **human scale**, without using the immense proportions found in other civilisations, such as in Egypt.

The **materials** used in the buildings were stone and marble. The architectural elements were columns used as a **support** or fixture, and **post and lintel roofing**, with either a flat or gable roof.

They created the **architectonic orders**, which were sets of rules that established the placement of and proportions between the parts of a building. There were three orders: the **Doric**, which gives the greatest sense of gravity and is the simplest; the **Ionic**, which gives a sense of lightness and is the most decorative; and the **Corinthian**, which is characterised by the acanthus leaf decoration on its capitals.

## 7.2 The Greek temple. The house of the gods

The temple was a symbolic house of the gods, and each one contained a statue of the corresponding god, as well as the god's treasure. Worshippers did not enter the temple building, as religious worship and ceremonies were performed in the open air on an area of level ground in front of the temple.

The building was built on a base, which was often rectangular. The pitched roof was supported by walls that were surrounded by columns.

The interior was divided into various parts: a vestibule or **pronaos**; a main room or **naos**, where the god's statue was located; and another room, the **opisthodomos**, where the offerings made to the god were kept, in addition to the divinity's treasure.

The most important temples were built in the 5th century BC in the **Acropolis of Athens**: the Parthenon and the Erechtheion.

## Skills progress

### Organising information

- 1 Produce a diagram setting out the characteristics of Greek architecture.

### Finding information

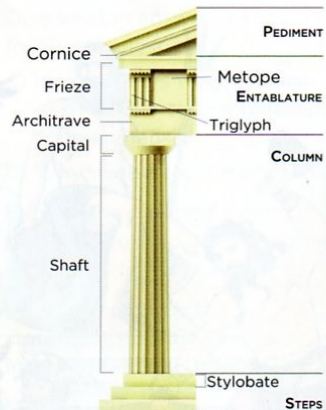
- 2 The architects of the Parthenon used optical tricks to make the building seem perfect. Find out what these tricks were.

### Working with pictures

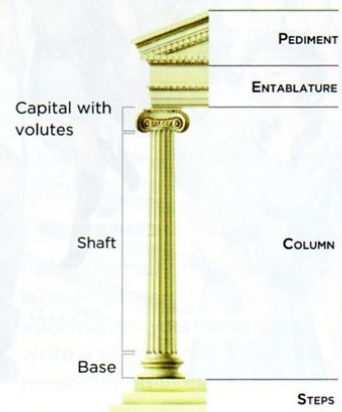
- 3 Study the image of the Greek orders and answer the following questions: a) What are the different parts of a column? b) Which architectonic order gives the greatest sense of weight? And which gives a sense of lightness? c) What similarities and differences do you notice between the Greek orders?

## The orders

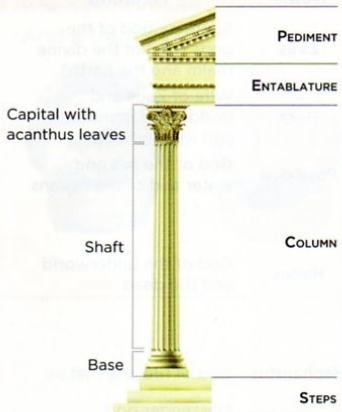
### Doric



### Ionic



### Corinthian





## The Greek temple

### Where the temples were built



The temples of the poleis were usually built on the city's highest ground, the acropolis.

Of all the Greek acropoleis, the most renowned example is that of Athens. This is where the most famous temples were built, as is shown in this reproduction.

A Propylaea.

B Statue of Athena Promachos.

C Parthenon.

D Erechtheion.

E House of the Arrephoroi or temple servants.

F Temple of Athena Nike.

G Sanctuary of Artemis Brauronia.

### Skills progress

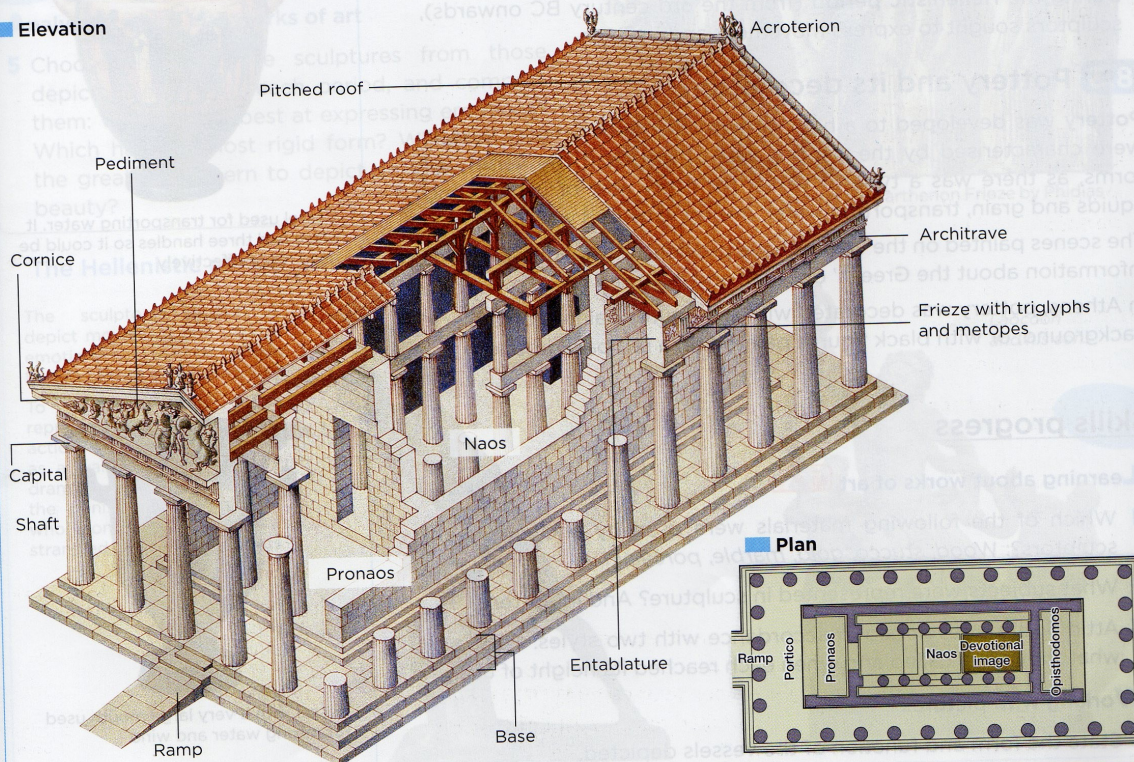
#### Working with pictures

4 Describe the temples shown in the illustration on the left.

5 Which order was used to build the temple below? What form of roof was used? And what type of plan was used?

### Reconstruction of a Greek temple

#### Elevation





# 8

## Greek art. Sculpture and pottery

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### 8.1 Characteristics of Greek sculpture

The majority of the sculptures made by the Greeks were intended to decorate their buildings. The first sculptures were made of wood, but over time, other **materials** were introduced, such as marble painted with various colours, bronze and, on occasions, ivory and gold.

**Sculptures** were intended to represent the ideal beauty of the human body. The sculptor had to follow an aesthetic **canon**, to make the sculpture in accordance with a set of proportions applied to the body. The **subjects** represented were highly varied: gods, heroes, athletes, priestesses, religious scenes or real and mythological battles.

### 8.2 Artistic evolution across the periods

Three phases can be identified for the evolution of Greek sculpture:

- During the **archaic period** (7th-6th centuries BC), the sculptures were rigid and schematic, as is seen in the surviving figures of athletes (**kouroi**, sing. *kouros*) and young girls (**korai**, sing. *kore*).
- During the **classical period** (5th-4th centuries BC), sculptures became more natural, thanks to the work of Myron, Polykleitos, Phidias and Praxiteles.
- During the **Hellenistic period** (from the 3rd century BC onwards), sculptors sought to express movement and feelings.

### 8.3 Pottery and its decoration

**Pottery** was developed to a high degree in ancient Greece. Vessels were characterised by the delicate use of clay and the variety of forms, as there was a type of vessel for every sort of use: storing liquids and grain, transporting water, mixing wine and water, etc.

The scenes painted on the vessels have provided a valuable source of information about the Greeks' daily life and customs.

In Athens, pottery was decorated with red figures painted on a black background, or with black figures painted on a red background.

### Skills progress

#### Learning about works of art

- 1 Which of the following materials were used by ancient Greek sculptors?: *Wood, stucco, gold, marble, porcelain.*
- 2 What subjects were represented in sculpture? And in pottery?
- 3 Attic pottery developed in accordance with two styles. Find out what they were called and when each reached its height of use.

#### Working with pictures

- 4 State the form and function of the vessels depicted.

#### Forms of vessels

##### Amphora



Large vessel used for storing liquids and grain

##### Hydria



Vessel used for transporting water. It often had three handles so it could be used more effectively

##### Krater



Vessel with a very large mouth used for mixing water and wine



## The evolution of Greek sculpture

### The archaic period

The figures are represented in rigid postures, with arms held tight to the body, in a walking pose and with faces with almond-shaped eyes and a restrained smile, known as an archaic smile.

The most common representations were those of naked athletes, called kouroi, and clothed female figures, known as korai, who were probably priestesses.



Kouros



Korai

### Skills progress

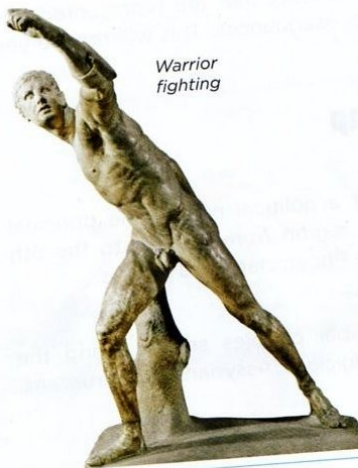
#### Analysing styles and works of art

- Choose three of the sculptures from those depicted, one from each period, and compare them: Which is the best at expressing emotions? Which has the most rigid form? Which reveals the greatest concern to depict an ideal form of beauty?

### The Hellenistic period

The sculptors sought to depict movement and express emotions in the faces and bodies of their sculptures.

To achieve this, they represented subjects involving action and movement, such as a warrior fighting; or else dramatic subjects, such as the punishment of Laocoön, who, along with his sons, was strangled by two sea serpents.



Warrior fighting



Laocoön and his sons

### The classical period



Discobolus by Myron



Diadumenos by Polykleitos

The figures were represented with a more natural form, albeit an idealised one. In other words, the sculptors were seeking to depict an ideal beauty, movement and perfect proportions.

In this period, an aesthetic canon was followed by sculptors, according to which a figure whose height was seven times that of its head was considered to be perfect. The most famous sculptors were Myron, Polykleitos and Phidias.



Panathenaic Procession in the Parthenon Frieze by Phidias



## 5 Society and civic life

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### 5.1 The social groups

Once legal equality between patricians and plebeians had been attained, society was organised into different groups:

- **Citizens** had full political rights, such as voting and standing for election; and also civil rights, such as property ownership and the right to marry. Within this group, there were major differences in levels of wealth. There was a **wealthy minority**, made up of senators, magistrates, patricians and soldiers. However, most people lived in more humble conditions, forming the rural and urban **plebeians**.
- **Non-citizens** were not granted any rights. Freeborn women, freedmen or emancipated slaves and slaves all belonged to this group.

### 5.2 Life in an ancient Roman city

**Cities** underwent major development during the Roman Empire and became centres of political, administrative, economic and cultural life. Most cities were walled, and built along similar lines to the design of the camps of the Roman legions. This introduced the practice of building two main streets: the **cardo**, which ran in a north-south direction, and the **decumanus**, which ran in an east-west direction.

At the intersection of these two main streets, the **forum** (a large public square) was built, and this formed the authentic heart of the city. It was there that the most important civic buildings were built: the temple; the curia, or meeting place of the senate; and the basilica, or court of law. The surrounding area was the location for the market, shops and artisans' workshops.

Cities also had other public buildings (theatre, amphitheatre, etc.) and services such as a water supply and a drainage system.

### 5.3 Urban life

The cities' inhabitants began their day at sunrise. After **breakfast**, the wealthy **men** would attend clients at home and devote themselves to their business; meanwhile, the men of lower social strata went out to work.

Most **women** remained at home either doing or overseeing domestic duties. However, some women worked selling products, or as artisans, and, in some cases, women ran their own businesses.

**Lunch** was eaten at midday, and around two in the afternoon, at what they called the 'sixth' hour, people would then have a short rest.

In the **afternoon**, the lower-class Romans went back to work. The upper- and middle-class citizens devoted their time to leisure pursuits, such as attending the baths. Women would also attend the baths, although at different times to men. On some afternoons, many inhabitants preferred to attend theatre, circus and fighting performances, which were free during festival periods. Afterwards, they usually went for a walk and then returned home for **dinner**, which was the most copious meal of the day.

#### FOCUS on English

The expression **sixth hour** referred to the sixth hour after the sun appeared in the sky, hence the Latin word *sexta*. The Romans would rest during this hour, which gave rise to the term **siesta**, a Spanish word which is used in English to refer to a brief rest after lunch. Another term used in English for this is **nap**, which can be used as a noun or a verb.

### Skills progress

#### Finding information

- 1 Using the text, explain: a) The differences between citizens and non-citizens. b) The differences between rural and urban plebeians. c) Why was the forum at the heart of the city?



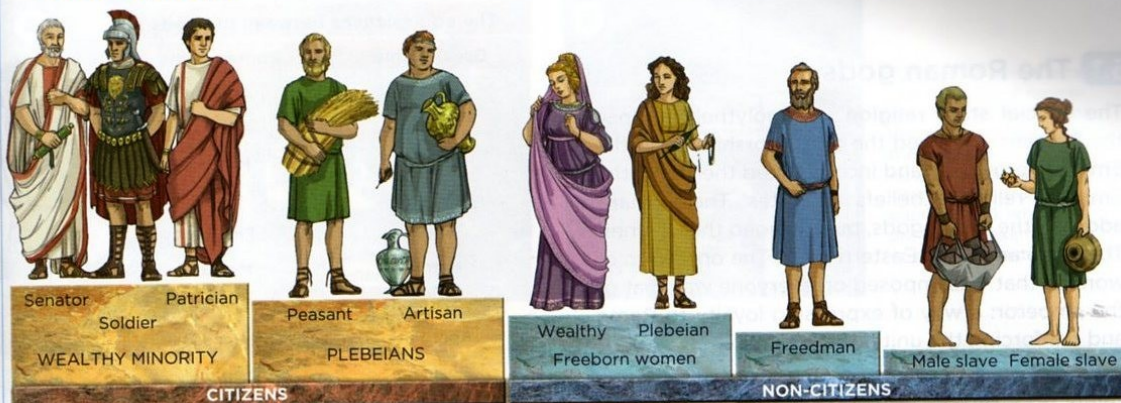
#### Understanding democratic values

- 2 Find out what rights Roman citizens had and what rights citizens of the European Union have today. Explain the similarities and differences.



## Aspects of social life

### The social groups



### A Roman city



## Skills progress

### Building vocabulary

- 3 Use a dictionary to find out the meanings of *forum* and write them down in your notebook.

### Interpreting pictures

- 4 Study the diagram depicting the social groups and answer: a) Which social groups did men

belong to? And women? b) Who made up the group of freedmen?

- 5 Describe the illustration of the Roman city.  
a) What were the houses like? b) Were the streets paved? c) Where were the shops located? d) Can you see any important public buildings?



# 6 Roman culture and religion

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## 6.1 The Roman gods

- The **official state religion** was polytheistic since the Romans absorbed the gods worshipped in the Empire's provinces and incorporated them into the Empire's religious beliefs and rites. The Romans adopted the Greek gods, but changed their names. They also accepted Eastern gods. The only form of worship that was imposed on everyone was that of the emperor: a way of expressing loyalty to Rome and reinforcing the unity of the Empire.
- Private religious worship** focused on manes, spirits of ancestors; lares, gods that protected the household; and penates, guardians of the storeroom.

## 6.2 Christianity

Christianity emerged during the early years of the Empire in the Roman territory of Palestine. It was a new religion preached by Jesus, a Jew born in Bethlehem who proclaimed the existence of a single God, the equality of all people, love for one's neighbour, etc. He claimed to be the son of God and was condemned to death and crucified. Christianity was spread by Christ's disciples.

At the beginning of the 4th century AD, Christians were persecuted by **Diocletian** for their refusal to worship the emperor. They held their ceremonies in private houses and were buried in **catacombs**, which were a network of underground galleries on the outskirts of Rome.

Later, **Constantine** issued the Edict of Milan in AD 313, which allowed religious freedom as well as the building of **basilicas** intended for use as the first Christian temples. Later, **Theodosius I** declared Christianity to be the **official religion of the Empire** (Edict of Thessalonica, AD 380).

## 6.3 Roman culture

Two key elements of the Roman cultural legacy were **Latin**, the official language of the Empire from which many contemporary European languages have developed; and the **law**: written laws regulating relationships between individuals (private law) and between individuals and the State (public law).

Rome also contributed celebrated **doctors** (Galen), **philosophers** (Seneca), **poets** (Virgil) and **historians** (Titus Livius).

## The Romans and religion

### The official religion temple

The equivalences between the gods	
Greek name	Roman name
Zeus	Jupiter
Hera	Juno
Athena	Minerva
Artemis	Diana
Apollo	Phoebus
Hermes	Mercury
Ares	Mars
Aphrodite	Venus
Poseidon	Neptune
Demeter	Ceres
Dionysus	Bacchus
Hades	Pluto



The **official forms of worship** were held outside the temples and led by the priests. They involved prayers, hymns, offerings, sacred banquets and animal sacrifices.

### Private religious worship



The **worship of family gods** was carried out at home and was led by the father of the family. It involved offerings of food, flowers and perfume.

## Skills progress

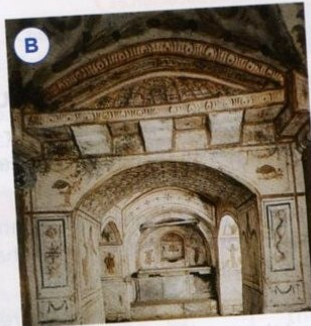
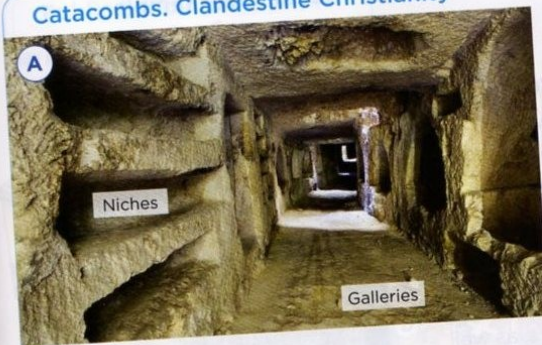
### Applying knowledge

- Create a word search using the names of five Roman gods, and give five clues to identify them. Swap your word search with a classmate and find the hidden words.
- Compare official and private Roman religious worship: Who was worshipped, where was worship carried out and what did it involve?



## Christianity and the Roman State

### Catacombs. Clandestine Christianity



Catacombs were made up of a labyrinth of narrow galleries (A). It was here that the Christians buried their dead in niches dug into the walls. They were decorated with simple paintings (B), which are the first example of early Christian art.

### The spread of Christianity



### Skills progress

#### Writing coherent texts

- 3 Describe the catacombs: what they were, what they were used for and when they stopped being used.

#### Understanding space

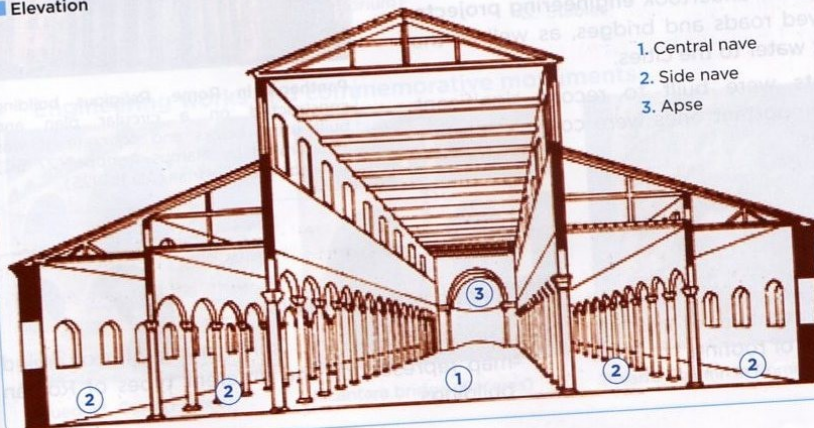
- 4 Mark on a map the countries where the languages that are spoken today have evolved from Latin.

#### Analysing styles and works

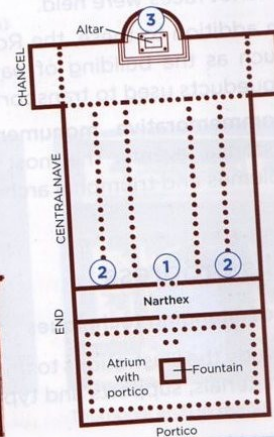
- 5 Name the parts of an early Christian basilica.

### The basilica, the first Christian church

Elevation



Plan





# 7

## Roman art. Architecture

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### 7.1 Characteristics of Roman architecture

Roman architecture had a practical purpose; in other words, the intention behind it was to create useful buildings to meet the needs of the population.

- The **building materials** used were brick, stone, marble and concrete, which is a mixture of limestone, gravel and sand that hardens with water and can be used to create highly resistant walls.
- The architectural **supports** used by the Romans were walls and columns, for which they used the Greek architectonic orders, as well as two further orders of their own invention: Tuscan, which is similar to the Doric order, but has a base; and the Composite, which has a capital with volutes and acanthus leaf decoration.
- The **roofing** could be either gabled or flat. Arched vaulting was also used to create vaults and domes.

### 7.2 Religious and civic buildings

- The **temple** was the main religious building and its plan would be based on one of two models: rectangular or circular.

The **rectangular model** was the most common. It was similar to the design of Greek temples, but it only had stairways on the main facade and it was surrounded by pilasters. Examples of this type of temple include the Maison Carrée in Nîmes (France) and the temple of Fortuna Virilis in Rome, both of which date from the 1st century AD.

The best known and most grandiose example of the **circular model** is the Pantheon in Rome, which has a large domed roof.

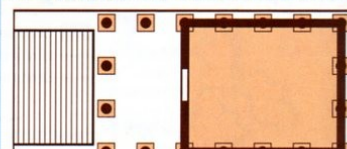
- **Civic buildings** were highly varied. They included **basilicas**, which were used for legal proceedings and commercial activities; **Roman baths**, large public baths which also served for social gatherings; and **buildings used for entertainment** such as theatres, amphitheatres used for fights between animals and gladiators, and circuses, where chariot races were held.

In addition to these, the Romans undertook **engineering projects**, such as the building of paved roads and bridges, as well as the aqueducts used to transport water to the cities.

- **Commemorative monuments** were built to record significant historical events. The most important ones were commemorative columns and triumphal arches.

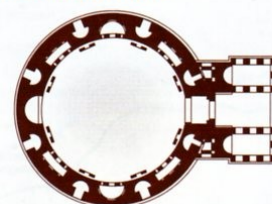
#### Religious buildings

##### Rectangular temple



Temple of **Fortuna Virilis**. Religious building constructed on a rectangular plan and built in marble. Its construction is dated between 80 and 70 BC. In the Forum Boarium on the banks of the Tiber (Rome).

##### Circular temple



**Pantheon in Rome**. Religious building constructed on a circular plan and built using bricks and concrete. It was inaugurated by Marcus Agrippa (27 BC) and rebuilt by Hadrian (AD 118-125).

### Skills progress

#### Understanding techniques

- 1 Study the illustrations to find examples of building materials, supports and types of roofing.

#### Working with information

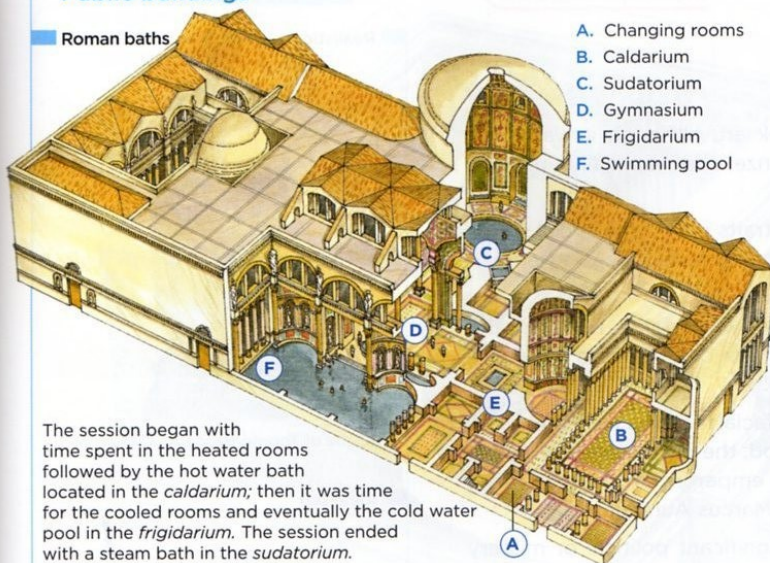
- 2 Create a diagram, summary table or mind map representing the different types of Roman buildings.



## Civic buildings

## Public buildings

## Roman baths



The session began with time spent in the heated rooms followed by the hot water bath located in the *caldarium*; then it was time for the cooled rooms and eventually the cold water pool in the *frigidarium*. The session ended with a steam bath in the *sudatorium*.

- A. Changing rooms
- B. Caldarium
- C. Sudatorium
- D. Gymnasium
- E. Frigidarium
- F. Swimming pool

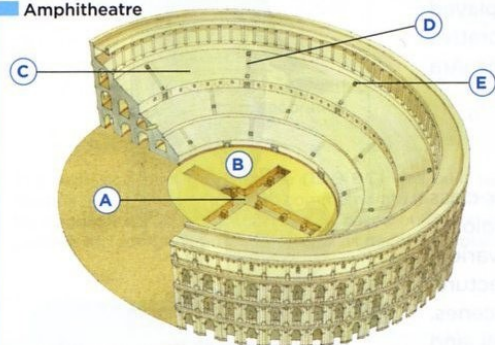
## Skills progress

## Appreciating art

- 3 Study the illustrations and give a description of a *Roman bath complex*, an *amphitheatre* and a *circus*.
- 4 Find other images of Roman engineering works and copy them into your notebook. For each example, make a note of its name, location and key characteristics.
- 5 There were various models of triumphal arches. Find out what these were.

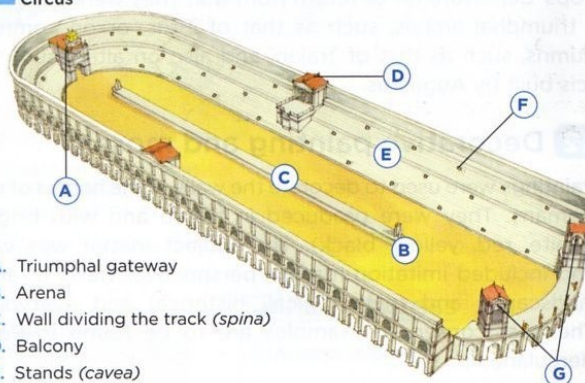
## Buildings for public entertainment

## Amphitheatre



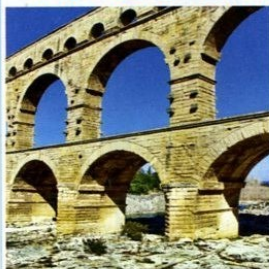
- A. Hypogeum
- B. Oval-shaped arena
- C. Oval-shaped stands (*cavea*)
- D. Stairways (*klimax*)
- E. Spectators' entrance (*vomitorium*)

## Circus

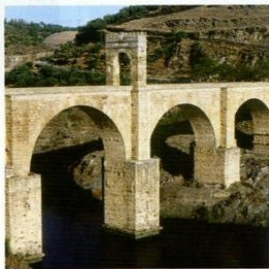


- A. Triumphal gateway
- B. Arena
- C. Wall dividing the track (*spina*)
- D. Balcony
- E. Stands (*cavea*)
- F. Spectators' entrance (*vomitorium*)
- G. Stables

## Engineering works and commemorative monuments



Aqueduct, Gard (France)



Alcántara bridge (Cáceres)



Trajan's Column in Rome



Triumphal arch in Rome



# 8

## Roman art. Sculpture, painting and mosaic

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### 8.1 Roman sculpture

Roman sculpture was inspired by Greek art, although it was more realistic. It was made in marble and bronze, and was mainly used to produce portraits or historical reliefs.

The hairstyles and garments used in **portraits** reflect the social status of the person portrayed as well the changing fashions. As a genre, it evolved over time.

- In the **republican period**, portraiture was highly realistic and influenced by the practice of making wax death masks to record individuals' features for family worship.
- During the **imperial period**, a subject's facial features were idealised. Two types of portrait marked this period: the portrait-statue, which expressed the power embodied by the emperors (Augustus, Trajan, Hadrian); and the equestrian portrait (Marcus Aurelius).

**Historical reliefs** were used to record significant political or military events and to produce propaganda to promote the greatness of Rome.

These reliefs normally depicted battles or ceremonies marking the troops' departure for or return from war. They were usually displayed on triumphal arches, such as that of Titus, or on commemorative columns, such as that of Trajan, and also on altars such as the Ara Pacis built by Augustus.

### 8.2 Decorative painting and mosaic

- **Paintings** were used to decorate the walls of the homes of upper-class Romans. They were produced in fresco and with bright colours (white, red, yellow, black). The subject matter was very varied, and included imitation marble, perspectival views of architecture, landscapes and mythological, historical and everyday scenes. The best conserved examples are to be found in Pompeii and Herculaneum.
- **Mosaics** were made with tesserae or pieces of coloured marble and were used to decorate the floors of houses of affluent citizens, although they were also used on walls and ceilings.

### Skills progress

#### Understanding texts

- 1 Read the text, then explain the purpose of the following: a) Roman portraits and historical reliefs; b) Paintings and mosaics.

#### Applying skills

- 2 From your knowledge of the technique used, comment on one of the sculptures illustrated.

### The evolution of the portrait

#### Realistic



Statue of Togato Barberini (50-20 BC)

#### Idealised



Claudius as a god (1st century BC)

#### Equestrian



Marcus Aurelius on horseback (AD 199)



# 1 Pre-Roman Spain (I). Cultural diversity

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## 1.1 The Iberian Peninsula in the 1st millennium BC

At the start of the 1st millennium BC, a number of **colonising peoples** settled in the Iberian Peninsula: the **Phoenicians**, the **Greeks** and the **Carthaginians**. They came from the Eastern Mediterranean in search of metals. This was why they settled along the peninsula's eastern and southern coasts, where they founded cities, colonies and small trading posts. These provided a basis for establishing relationships with the indigenous peoples of the period, such as the Tartessian people.

The **Indo-European Celts** entered the peninsula around the same time.

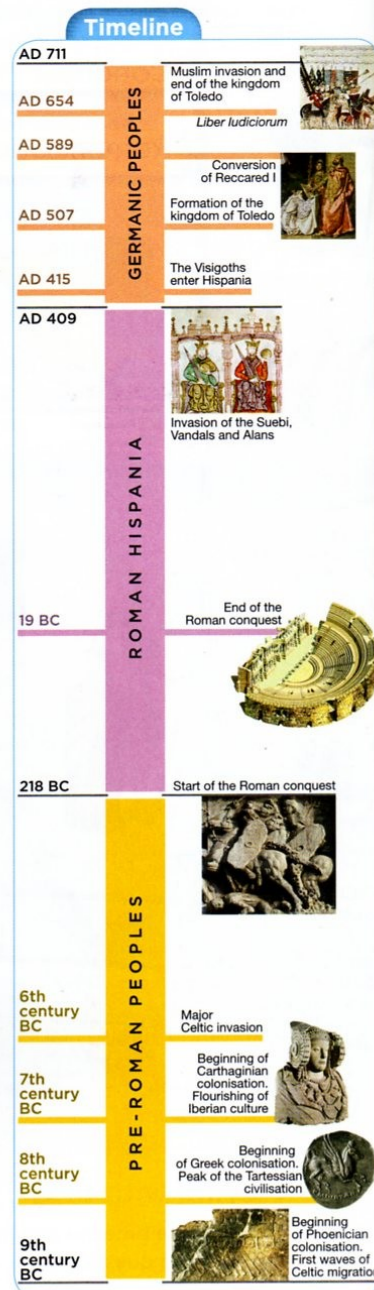
## 1.2 The colonising peoples

- The **Phoenicians** came from Phoenicia (what is today Lebanon) and they arrived in about the 9th century BC. Their main **trading posts** were Gadir (Cádiz), Malaca (Málaga), Sexi (Almuñécar) and Abdera (Adra). The Phoenicians taught the indigenous peoples how to grow vines, salt fish to conserve it, use the potter's wheel, create purple fabric dyes from sea snails and use alphabetic writing.
- The **Greeks** came from a number of Greek poleis. They reached the peninsula in the 8th century BC and established their **colonies** along the Mediterranean coast: Emporion (Empúries), Rhode (Rosas), Mainake (Torre del Mar). They used these colonies to trade with the peninsula's indigenous peoples: they were keen rivals of the Phoenicians. The Greek colonisers contributed some elements from their culture such as money, writing, the cultivation of olive trees and art.
- The **Carthaginians** came from Carthage, which was a colony founded by Phoenicians from Tyre in Tunisia. In the 7th century BC, they settled on the Balearic Islands and, in the 6th century BC, they took control of the Phoenician colonies in the peninsula. Amongst the settlements they **founded**, of special note are Ebussus (Eivissa), Qart Hadasht (Cartagena) and Mago (Mahon). No significant Carthaginian cultural contribution has been conserved.

## 1.3 Tartessos, the first state formed in the peninsula

The kingdom of Tartessos is the **first known state in the history** of the peninsula. It reached its greatest splendour between the 8th and 6th centuries BC. It appears to have had its centre in the region of Huelva and the lower and middle valley of the River Guadalquivir.

The Tartessian people developed a flourishing **economy** based on agriculture, livestock farming and the exploitation of the plentiful metals to be found in the region. They had a knowledge of **writing** and developed a very refined form of **art**, as is demonstrated by the treasure of Aliseda. Their civilisation disappeared around the year 500 BC, possibly as a result of Carthaginian domination.



## Skills progress

### Dealing with temporal information

- 1 To which historical period do the colonising peoples and Tartessos belong?



## The colonising peoples

### Skills progress

#### Working with maps

2 Use the maps to find answers to the following questions:

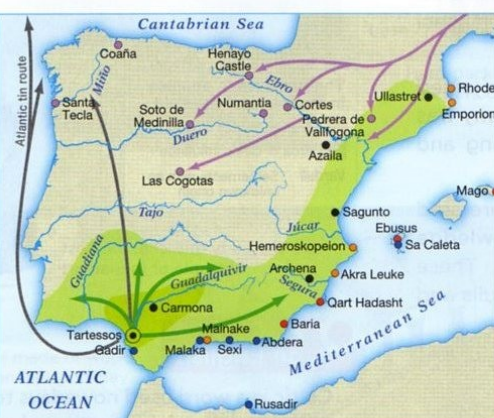
- From which cities did the colonising peoples come from?
- Which peoples founded Emporion, Mago, Gadir, Qart Hadasht and Abdera? What are the modern names for these places?



## Zones of cultural influence

### The Iberian Peninsula in the first millennium BC

- Greek colonies
- Phoenician colonies
- Carthaginian colonies
- Celtic settlements
- Iberian settlements
- Celtic settlements
- Tin routes
- Region of Tartessian culture
- Colonies' trading area



▲ The exact location of Tartessos is still not known. No remains of a city that can be identified with this name have been found. However, a number of Tartessian villages have been discovered, such as Mesa de Asta (Jerez) and Cerro de Carambolo (Sevilla). The Tartessian state would have stretched across wide areas of what is today Andalucía.

► Its civilisation achieved a high level of refinement, as is revealed by the jewels from the treasure of El Carambolo, which was found in Camas (Sevilla).



### Skills progress

#### Understanding space

- How far did the colonies' trading activity extend?
- In which areas of Andalucía did the Tartessian civilisation establish itself?

#### Building vocabulary

- Find answers to these two questions in the text:
  - What was the difference between a colony and a trading post?
  - Why were they founded?

#### Organising information

- Create a summary table and compare the Phoenician, Greek and Carthaginian colonisations. It should contain the following fields: *place of origin*, *chronology*, *main colonies* and *contributions*.

#### Understanding historical reality

- Why is Tartessos considered to be the first state in the history of the peninsula? What political system did it use? And what was its main economic activity?



## 2 Pre-Roman Spain (II). Celts and Iberians

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During the second half of the 1st millennium BC, and in response to the presence of the colonising peoples and the Celts, two cultural groups settled in the peninsula: the Celts and the Iberians. They are **pre-Roman peoples**, because they inhabited the territory at the time of the Roman conquest.

### 2.1 The Celtic peoples

The Celtic peoples **came from Central Europe**. They began living in the peninsula in around 1100 BC and from the 10th to the 8th centuries BC they established settlements in the Meseta and Cantabrian regions, where they integrated with the indigenous peoples. The **Arevaci, Vaccaei, Vettones, Asturs** and **Gallaeci** were some of the Celtic peoples.

Their **society** was organised into clans, which joined up with other clans to form tribes. The **economy** was self-sufficient and based on livestock farming and the manufacture of iron and bronze.

The Celts **worshipped** the forces of nature and cremated corpses. They **did not have a knowledge of writing** and produced few **art forms**. These consisted of jewels and representations of bulls and sculptures known as *verracos*.

### 2.2 The Iberian peoples

The Iberians **were indigenous peoples**, who settled in the east and south of the Iberian Peninsula. From the 7th century BC, their civilisation flourished thanks to the influence of the colonising peoples. The most notable Iberian peoples were the **Turdetani**, the **Bastetani**, the **Edetani** and the **Oretani**.

Their **society** was led by kings or leaders and the population was made up of peasants, artisans and slaves. The **economy** was based on agriculture, livestock farming, metalworking, handicrafts and trade with the Greeks and Carthaginians, which led them to begin mint money.

Their **religious beliefs** were based on the worship of a warrior god and a protective fertility goddess. The dead were cremated and their ashes kept in ceramic urns.

The Iberians used their own form of **writing** and produced many **art forms**: funerary buildings, sculptures (the Lady of Elche, the Lady of Baza) and votive offerings.

#### The pre-Roman peoples



The Lady of Elche, the best example of Iberian art

#### FOCUS on English

**Celtic** is a word used nowadays to refer to different cultural, idiomatic and archaeological realities. For example, Celtic music is based on music of the Middle Ages played in some European countries, but it has nothing to do with the prehistoric Celtic culture.

#### Skills progress

##### Organising information

- 1 Create a table to compare the lifestyles of the Celts and Iberians. You should refer to: *origin, location, society, economy, religious beliefs* and *art forms*.

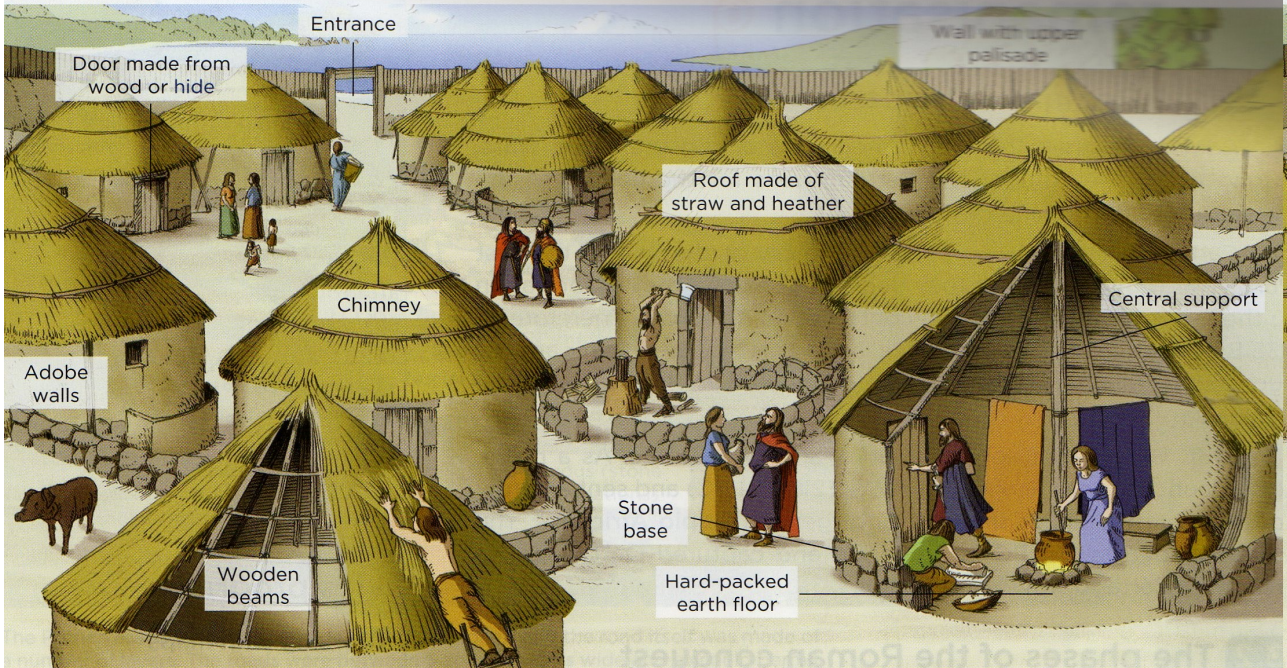
##### Understanding space

- 2 Name three peoples for each of the cultural regions of pre-Roman Spain.
- 3 Find the autonomous community you live in on the map. Which pre-Roman peoples used to live in your region?

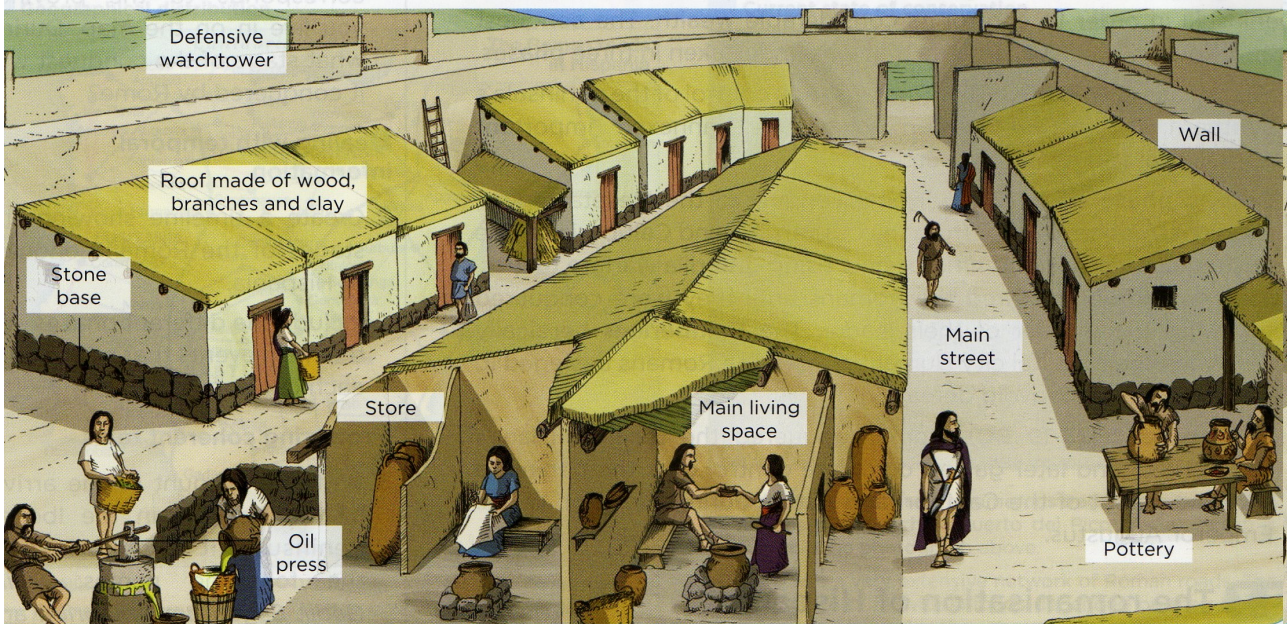


## Settlements

### Celtic settlement



### Iberian settlement



The Celts lived in fortified settlements, which in the northern parts of the peninsula were called *castros*. They were located on high ground. The settlements were mostly formed of round houses, which were built of stone and adobe, and their roofs were made of branches. The houses were sited with little concern for order.

The Iberians lived in fortified settlements that were organised as independent city-states. The settlements were made up of houses built according to a rectangular plan. The houses had adobe walls and their roofs were made of tree branches. The houses were built

## Skills progress

### Interpreting pictures

4 Study the illustrations of the Celtic and Iberian settlements.

- In what ways were they similar?
- In what ways were they different?



## PAUTAS PARA LA REALIZACIÓN DE TAREAS DE LA SECUENCIA 6

### **TAREA 1: EJE CRONOLÓGICO Y MAPA CONCEPTUAL O CUADRO RESUMEN DE LAS CIVILIZACIONES GRIEGA Y ROMANA**

Trabajo a realizar individualmente en inglés.

Deben contener al menos 4 de los siguientes campos de información: Chronology, geography, cities and urbanism, Social groups (also men/women), economy, science and arts, religions. Los contenidos de las casillas del cuadro-resumen o de las ramas del mapa conceptual debe ser sintético y claro. Se pueden añadir casillas con otros aspectos.

#### **PAUTAS PARA EL EJE CRONOLÓGICO**

Puedes hacer un eje cronológico para cada civilización o una para ambas.

- 1- Traza una línea (vertical u horizontal) y pon una fecha de inicio y otra de final, tratando de relacionarlas con un hecho histórico.
- 2 – Divide el eje cronológico en diferentes periodos o fases históricas, nombrándolas, situando los hechos históricos que las empiezan y terminan.
- 3 – Señala, dentro de cada fase, otros hechos históricos de importancia. También puedes reunir características (sociales, culturales, económicas, etc, ) de cada fase y reflejarlas en un pequeño texto.
- 4 – Colorea cada fase histórica, busca complementos gráficos para ilustrar los hechos y características de cada fase y añádelos.
- 5 – Pasa a limpio el eje o los ejes asegurándote que sus elementos se ven con claridad.

#### **PAUTAS PARA EL CUADRO O MAPA:**

- 1 – Traza un borrador de cuadro en tu cuaderno.
- 2 - A medida que vayamos viendo los diferentes aspectos en clase, ve rellenando las casillas con la información más importante de cada día.
- 3 – Busca información complementaria en el libro de texto, el dossier, otros libros y páginas de internet.
- 4 – Pasa a limpio el cuadro-resumen asegurándote de que la información que hay en los casilleros es sucinta, clara y correcta.

#### **EVALUACIÓN:**

En general, estos serán los criterios de calificación de la tarea:

1. No entrega el cuadro o este no contiene los contenidos mínimos correctos.
2. El cuadro contiene los contenidos mínimos, con algún error y no totalmente en inglés.
3. El cuadro está completo en inglés, los contenidos son totalmente correctos.
4. El cuadro está completo en inglés, los contenidos son correctos y hay elementos y entradas complementarias.

### **TAREA 2: CRÓNICA DE UN VIAJE A GRECIA/ROMA/HISPANIA**

Trabajo a realizar en equipo, preferentemente en inglés.

Se trata de realizar en grupo una presentación de 5-6 minutos de los viajes abajo propuestos. Del viaje, se deben presentar y explicar al menos 5 elementos extraídos de las clases, los dossiers o el libro de texto. Debe contener, al menos, un mapa histórico de la época en que se realiza el viaje. El guión de la presentación debe entregarse por escrito al profesor. Se valorará el uso de complementos como decorados o paisajes de fondo, utensilios y objetos de la época, etc.



Viajes posibles:

- a) Viaje a una antigua polis griega
- b) Legión romana que se dirige a romanizar alguna región de Hispania
- c) Ciudadanos de Hispania que visitan Roma.

Pautas:

- 1- Una vez constituido el grupo, haced un guión con los elementos básicos que va a tener la crónica. Los cuadros-resumen de la tarea 1 pueden ser útiles.
- 2- Repartíos cada parte del guión entre los componentes del grupo y buscad información sobre lo que os ha tocado en libros, dossier, internet, etc. No dudéis en pasar a l@s compañer@s lo que encontréis que les pueda ser útil.
- 3- Reuníos y comentad, siguiendo el guión, la información y materiales que habéis encontrado.
- 4- Si la información recopilada es suficiente y adecuada: redactad la historia que vais a contar.
- 5- Repartíos los papeles y memorizad vuestra parte.
- 5- Haced un pequeño ensayo.
- 6- Exponed el trabajo en clase.

Evaluación:

Se evaluarán dos facetas: la conjunta del equipo que ha desarrollado el proyecto, basado en el grado de consecución de los objetivos planteados; y la individual, basada en la co-evaluación de los compañeros de equipo y la observación del profesor.

Nota	Evaluación de la exposición en equipo
1	Falta información requerida. La que hay no está bien organizada. Casi no se le entiende o se le oye cuando habla. No mira nunca al público al exponer. Lo expuesto no tiene relación con el tema o esta muy desorganizado.
2	La información es correcta aunque algo escasa. La organización se puede mejorar. En la exposición se cometen errores de pronunciación o se habla demasiado bajo, en ocasiones se da la espalda al público, falta algún contenido o el orden no es del todo correcto.
3	La información es correcta y está bien organizada. La vocalización o el volumen de la exposición no son del todo correctos. Se mira al público pero en una postura apoyada. Hay algún fallo en el orden de las ideas expuestas.
4	La información es correcta, está bien organizada y cuenta con aspectos ampliados o complementarios. La exposición está bien vocalizada, se mira al público continuamente y se utiliza material de apoyo extra para hacerse entender mejor.

Nota	Evaluación individual
1	No cumple con su parte del trabajo; Es impuntual o se ausenta; No pone interés ni presta atención a sus compañeras o al profesor; Falta el respeto o molesta.
2	Es puntual y cumple con su parte del trabajo; Presta atención; Cooperar con sus compañer@s y ayuda en las tareas.
3	Propone ideas y materiales al grupo y atiende a las propuestas de los demás; Pone facilidades y recursos para hacer los proyectos; Se interesa por cómo marcha el trabajo de sus compañeros.
4	Propone recursos y presta los suyos; Ayuda a los demás y deja que los demás le ayuden.



### **TAREA 3: GALERÍA DE ARTE**

Trabajo voluntario a realizar en equipo, preferentemente en inglés.

Descripción: Presentación, en equipo, de una galería con arte del periodo de entreguerras. Los contenidos de la galería puede ser tanto pintura como escultura, cine, música o cualquier otra disciplina artística. Deben presentarse, al menos, 6 obras con una breve explicación de la disciplina artística, la obra en sí y el contexto histórico y social en que se da. La presentación de la galería puede incluir aspectos complementarios como una introducción general a sus contenidos, las corrientes artísticas e intelectuales de las que trata, los autores, etc.

#### Pautas:

- 1- Repasad el libro de texto y anotad qué obras o, al menos, qué disciplinas artísticas, estilos o autores os gustaría presentar.
- 2- Estableced las obras concretas (al menos 6) que vais a presentar. Podéis extraerlas directamente del libro o indagar en las corrientes y autores que el libro menciona. Dividíos el trabajo para buscar información sobre la disciplina artística, la obra, el autor, la corriente a la que pertenece y su contexto histórico; tanto en el libro de texto como en bibliografía complementaria e internet.
- 3- Reunid la información recopilada y redactad (repartiéndoo el trabajo) la presentación. Aquí podéis contemplar la posibilidad de hacer una introducción general a vuestra galería (si está especializada en algún país, corriente o época concreta, por ejemplo).
- 4- Montad un presentación (puede ser una ppt, vídeo, o cualquier otro formato) y ensayad su explicación repartiéndoo el guión.

Evaluación: La tarea se evaluará y calificará siguiendo los siguientes criterios:

- 1 – No presenta el trabajo a tiempo o falta hasta un tercio de los contenidos mínimos requeridos. La información contenida es errónea.
- 2 – Presenta el trabajo con los contenidos mínimos descritos de manera básica. Puede tener algún error.
- 3 – Presenta el trabajo con todos los contenidos explicados de manera correcta.
- 4 – Presenta el trabajo con contenidos correctos y contenidos ampliados y complementarios.



## ENLACES DE INTERNET

<http://www.librosvivos.net/smtc/hometc.asp?temaclave=1043>

<http://www.librosvivos.net/smtc/homeTC.asp?TemaClave=1015>

[http://nea.educastur.princast.es/repositorio/RECURSO\\_ZIP/1\\_jantoniozu\\_Roma/Roma/paginas/mundol\\_1.htm](http://nea.educastur.princast.es/repositorio/RECURSO_ZIP/1_jantoniozu_Roma/Roma/paginas/mundol_1.htm)

<http://www.portalplanetasedna.com.ar/roma.htm>

<http://www.historiasiglo20.org/HE/1b.htm>

<http://www.historiasiglo20.org/HE/1c.htm>

## LIBROS

Honan , Linda : **Pasa un día en la antigua Grecia**. Limusa, 2006. Imaginarás un viaje a la antigua Grecia, donde asistirás a las competiciones atléticas, o ayudarás a tejer un manto para la diosa Atenea; y podrás realizar entretenidas actividades, como escribir una carta con el alfabeto griego, crear máscaras, elaborar un brazalete, o construir un carro de guerra.

Deary , Terry : **Esos supergeniales griegos**. Molino, 1997. Divertido libro que narra, de forma humorística, historias de los horribles héroes griegos, los salvajes soldados espartanos, los locos filósofos, o los sufridos esclavos; e informa sobre las comidas, la mitología, los juegos olímpicos, etc.

Biesty , Stephen . **Grecia vista por dentro**. RBA, 2006. Un joven griego de once años viaja con su padre a Olimpia para asistir a los juegos en honor a Zeus. A través de su viaje podemos conocer numerosos aspectos de la civilización de la antigua Grecia, como los barcos de guerra en la isla de Delos, o la ciudad de Atenas, con documentos e ilustraciones.

Joly , Dominique : **Alejandro Magno**. Anaya, 2005. Biografía novelada que incluye personajes reales y ficticios. Narra la vida de Alejandro desde su llegada al trono hasta su muerte, conquistando poderosos imperios, logrando fabulosas riquezas, fundando ciudades a las que dio su nombre y extendiendo la civilización griega por Oriente.

López Trujillo , Fernando : **Breve historia de la mitología griega**. Nowtilus, 2008. Narra las historias de dioses, héroes, centauros, dragones y todo tipo de seres mitológicos de la antigua Grecia.

Deary, Terry: **Esos depravados romanos**. Editorial Molino, 2000. Divertida exposición de aspectos de la historia de la antigua Roma, con sentido del humor, anécdotas y curiosidades.

Honan, Linda: **Pasa un día en la antigua Roma**. Limusa, 2002. Imaginarás un viaje al imperio romano, donde podrás asistir a los espectáculos del Coliseo, una representación teatral, una intervención de un senador en el foro, una carrera de carros en el circo y un gran banquete.

Angela, Alberto: **Un día en la antigua Roma: vida cotidiana, secretos y curiosidades**. La esfera de los libros, 2009. Viajarás al año 115 d.C. y vivirás 24 horas en el imperio romano, conociendo todos los aspectos de la vida cotidiana de la antigua Roma: la comida, la indumentaria, los secretos de belleza de las mujeres, la vida de los gladiadores, etc.



Malam, John: **¡Qué horror ser un gladiador romano! Cosas espantosas que es mejor no saber**. SM, 2000. Relata, de forma humorística, el modo de vida de los gladiadores romanos.

Saylor, Steven: **La muerte llega a Roma**. El Ateneo, 2006. Nueve relatos de casos del famoso detective Gordiano, ocurridos en los últimos años de la República en Roma y otros lugares del imperio, como Hispania o Sicilia. Permiten conocer datos interesantes sobre los gladiadores, las carreras de cuadrigas, la comida, etc.

Lawrence, Caroline: **Ladrones en el foro**. Salamandra, 2003. La hija de un marino romano investiga el paradero del anillo de su padre.

Bas, Juan: **Glabro, legionario de Roma**. Anaya, 2002. Antes de su combate a muerte, el gladiador Glabro repasa su vida y los combates en los que participó.

Molina, Isabel: **De Victoria para Alejandro**. Alfaguara, 2001. Una joven romana convertida al cristianismo viaja a Palestina para recibir la herencia de su abuelo judío, y es víctima de una trampa.

Grimal, Pierre: **La vida en la Roma antigua**. Paidós Ibérica, 1993. Se centra en los aspectos de la vida cotidiana en la antigua civilización romana.

## PELICULAS

**Helena de Troya (Helen of Troy)**. Robert Wise. EEUU-Italia, 1956.\*\*\*SC. Versión clásica, de excelente factura, sobre la guerra entre Grecia y Troya. La versión de 2004, de Wolfgang Petersen, es también una gran película, pero probablemente menos apta para la edad del alumnado. La historia trata sobre el engaño que sufre el rey griego Menelao al ser abandonado por su esposa Helena, enamorada del joven príncipe troyano Paris, que había acudido a Esparta como embajador de su padre, el rey Priamo, en misión de paz. A partir de este hecho, se desencadena una de las guerras más legendarias de la Antigüedad.

**Alejandro el Magno (Alexander the Great)**. Andrucha Waddington. Brasil, 2005.\*\*\*\*SC. Al igual que en el caso anterior, esta versión clásica sobre la vida del más famoso conquistador de la Antigüedad es quizás más apropiada para la edad del alumnado de 1 de ESO que la realizada por Oliver Stone en 2004, siendo ambas muy buenas películas.

**Furia de titanes (Clash of the Titans)**. Desmond Davis. Gran Bretaña, 1981.\*\*\*TP. Película que describe, de una forma muy entretenida y didáctica, el complejo mundo de las creencias religiosas del mundo griego, con sus entramadas relaciones entre los dioses del Olimpo (y de paso con los mortales), así como la aparición de toda una variada gama de seres y peripecias fantásticas, propias de la mitología griega.

**Quo vadis?** Mervyn LeRoy. EEUU, 1951.\*\*\*\*TP. Obra maestra que narra cómo el imperio romano, tras haberse adueñado de todo el mundo, asiste a la expansión de las ideas cristianas, que comienzan a minar las raíces de sus creencias. En un momento de decadencia del imperio, bajo el yugo del despótico y enajenado Nerón, el crecimiento del número de cristianos le sirve de excusa para encontrar culpables de la mala situación. Por ello, emprende una cruenta y despiadada persecución contra todos los seguidores de la doctrina de Cristo. La película, intencionadamente, abusa de cierto proselitismo religioso.

**La caída del Imperio Romano (The fall of the Roman Empire)**. Anthony Mann. EEUU, 1964.\*\*\*\*TP. Ambientada en la misma época que la anterior, y coincidiendo en algunos hechos con la genial *Gladiator*, de Ridley Scott, la presente película constituye una excelente muestra de cine histórico que muestra los inicios de la decadencia del fastuoso imperio romano tras la muerte del emperador-filósofo Marco Aurelio, hecho que desata una cruenta lucha por el poder entre sus hijos: Cómodo y Livio. Como en muchos otros casos, la



narración fílmica se toma algunas libertades con respecto a los hechos históricos realmente acontecidos.

**Los cántabros.** Paul Naschy. España, 1980.\*\*TP. Dirigida por el más famoso actor del cine español de terror, narra la lucha entre el pueblo cántabro y el ejército romano. Tras sufrir algunas dolorosas derrotas que minan el orgullo del imperio, los romanos tienden una trampa mediante la intervención de una pitonisa, que profetiza al jefe cántabro la venida de un hombre que salvará a su pueblo. Aunque no sea un dechado de rigor histórico, al menos es una de las pocas producciones españolas que abordan esta época.

**Aníbal (Hannibale).** Edgard G. Ulmer y Carlo L. Bragaglia. EEUU-Italia, 1960.\*\*TP. Peplum en tono biográfico sobre la figura del general cartaginés Aníbal que, tras someter toda la parte oriental de la Península Ibérica, llegó hasta las mismas puertas de Roma en uno de los más extraordinarios viajes de los que la historia ha dado testimonio.

**Amaya.** Luis Marquina. España, 1952.\*\*\*TP. Estimable producción histórica española acerca de la rivalidad entre vasconavarros y godos, desencadenada por las intrigas que rodearon al matrimonio entre el príncipe heredero de los godos, Ranimiro, y Amaya, la hija del patriarca vasco Aitor.



## EVALUACIÓN Y AUTOEVALUACIÓN. 1º ESO BILINGÜE. SECUENCIA 6. ALUMNO/A:

**Sobre las sensaciones y el grado de satisfacción con la secuencia realizada:**

¿te ha interesado lo que hemos visto?

¿te ha gustado la manera en que hemos abordado el tema?

¿estás satisfecho/a con el trabajo que has realizado?

¿Crees que has aprendido cosas nuevas? ¿cuáles?

**Sobre el grado de satisfacción con la tarea realizada en grupo. Puntuar de 1 a 4.**

Grado de satisfacción con el proceso de trabajo	
Grado de satisfacción en el resultado final	
Grado de compromiso y cumplimiento en el proceso de trabajo de mis compañero/as	

**Sobre los demás trabajos**

¿Qué trabajos te han gustado más?	¿Por qué?	Cómo lo puntuarías (1-4)

**Sobre los contenidos didácticos**

CONOZCO O SE HACER	SI	NO	¿?
Las diferentes fases de la civilización griega			
Las formas de vida, creencias y artísticas de la civilización griega.			
Las fases históricas de la civilización romana			
Las formas de vida en las ciudades y villas romanas			
El proceso de romanización de la Península ibérica en la antigüedad			
El legado greco-latino en nuestra sociedad actual			

**¿Tienes algo que añadir?**

Calificaciones (a rellenar por el profesor)				
Criterio ponderado	Calificación	Total	Pre-nota trimestral (sobre 10)	Pre-nota del curso (sobre 10)
Actitud				
Libreta				
Tarea 1				
Tarea 2 (c)				
Tarea 2 (i)				
Tarea 3 (vol)				